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ART IN AMERICA *AND ELSEWHERE*

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FREDERIC FAIRCHILD SHERMAN



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FIG. 2 MADONNA. LIMESTONE
School of Burgundy
Middle of the fourteenth century

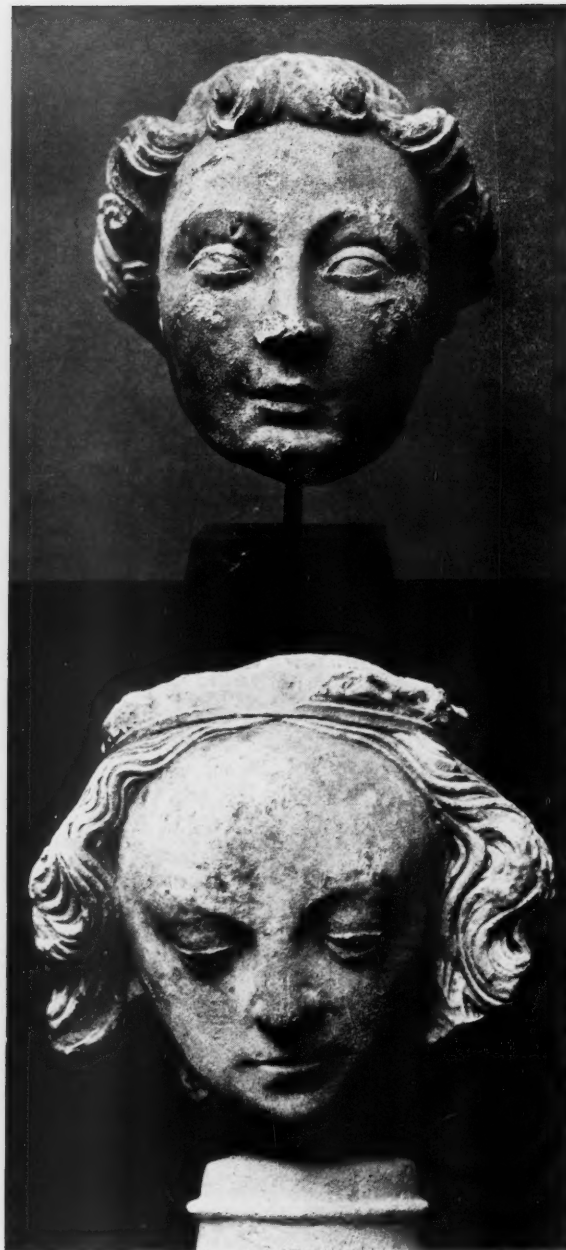


FIG. 1 ANGEL'S HEAD. LIMESTONE. FRENCH
End of the thirteenth century

FIG. 3 MADONNA'S HEAD. LIMESTONE. FRENCH
Second half of the fifteenth century

The Museum of Fine Arts, Boston, Mass.

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NOTES ON GOTHIC SCULPTURE IN THE BOSTON
MUSEUM OF FINE ARTS



AMONGST the photographs which some of my American friends have been kind enough to send me I find that those reproducing the sculptures belonging to the Boston Museum of Fine Arts form such an interesting nucleus that I should like to acquaint the readers of "Art in America" with the ideas they have suggested to me. It should however be remembered that I do not know any of these works in the original, but the photographs are sufficiently clear for me to offer my attributions with confidence, although these attributions frequently differ from those ascribed to the works at Boston.

The only piece of the thirteenth century is a stone head (fig. 1), obviously an angel's as an abundance of these formed part of the rich ornamentation of most of the portals of the medieval cathedrals. The finest examples of similar works are those of about 1300 from the Abbey of Poissy now divided between the Louvre and the Musée de Cluny and with which the head at Boston may very well be compared. Such an examination however would lead us to believe that this work

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is somewhat older for the treatment is more sober, the spirit more severe and details, such as the prominence of the mouth, remind us rather of the figures of the portal of the Last Judgment of the Reims Cathedral. The elements on which our opinion should be based are too few for us to come to a more definite conclusion.

The same museum also possesses a very beautiful and important stone statue of the Madonna who is depicted standing and carrying on her left arm the Child Jesus who holds a flower (fig. 2).

The characteristic curve of the general line leaves no doubt that it is a work of the fourteenth century, besides which the type is not a rare one. It is true that souvenirs of the style of the previous century are still very evident in this work of art; they are specially obvious in the shape and size of the mouth and the refined execution of the features in general, which recall to us all the well known examples we find at Reims or the *Vierge dorée* of Amiens. These elements however persisted for a long time and the proportions of the Boston statue are very different. The piece with which our Madonna may be best compared is the statue of the Virgin carrying Christ who holds an open book, in the Musée Cluny of Paris (no number, Legs Tinibal Issi) in which we not only find the same broad form but also an identical treatment of the draping and details of the upper part of the dress and the belt. The Madonna of Paris has been given a crown which is absent at Boston, while this latter wears a mantle hanging open and not draped around the figure as in the statue of the Cluny Museum. In the absence of the crown the Madonna of the Fine Arts Museum betrays its connection with older types while the second detail is altogether rather an unusual feature.

The breadth already mentioned—more obvious in the figure at Boston than in the one in Paris—suggests Burgundy where this characteristic becomes exaggerated in plastic products of a later generation. Again the features of the Virgin and the treatment of the hair bear a strong resemblance to a charming Burgundian work, I mean the head of Dorothy of Poitiers in the Museum of Macon, which originally graced her tomb. This "chanoinesse" died in 1382 and her funereal monument was consequently made about that time. On account of some technical differences in the execution of the features, especially the shape of the eyes, we may place the fine Madonna at Boston at a somewhat earlier date. It is not however contemporary with the group of exquisite Madonnas made towards the beginning of the century and of which the most beautiful specimen will be found

in the Louvre, but must be considered as descending from them and made probably about 1350.

Under a very handsome stone head—no doubt of a Madonna—in the Fine Arts Museum (fig. 3) I find an attribution to the thirteenth century but I am of opinion that it was made in a much later period.

The group to which it belongs is determined by the shape of the face, the particularly high, broad and uncovered forehead and the pointed chin, giving it an almost triangular form, the sharply designed individual features, the prominence of the eyes and the finely shaped mouth and chin. This type, which I believe originated in Flanders where it was really created by the early fifteenth century school of painting and where the sculptors adapted it to their art with only slight variations, found many adherents in France. Among the most important French products of this style may be quoted the funeral portrait of Catherine d'Alençon who died in 1462, the supposed effigy of Joan of Arc, which unfortunately really seems to be one of St. Maurice, in the Museum of Orleans and the delicious and justifiably famous head of St. Fortunade in her church (Corrèze). Besides these remarkably fine works, a great number of very ordinary ones belong to this same school of which the head at Boston may be looked upon as a very handsome and characteristic specimen.

On the back of the photographs of three alabaster statuettes representing the apostles Simon (fig. 4), John (fig. 5) and probably Amandus¹ (fig. 6) I read "French Gothic"; a glance however convinces me that on account of the pathos, the detailed realism of the features and the draping of these figures, they cannot be anything but German. Studying them in a more detailed manner we find in these three interesting statues characteristics which enable us to come to a much more precise attribution. It is not difficult to discover particular analogies with products of Bavarian plastic art and in looking through the works of the most important sculptors of this region a pause must be made at those of the so-called Master of Blutenberg.

This anonymous artist by whom we find at Blutenberg near Munich the painted wooden figures of the Madonna and the Apostles is supposed to be of Swabian origin, probably from the region of the Bodensee, the source from the early Middle Ages onwards of many a new artistic inspiration.² The figures at Blutenberg can be dated

¹ Although St. Cyriacus has the same emblems, a chain and a dragon, I think St. Amandus, as the apostle of Belgium, is more likely to have been depicted with the two other saints of this little group.

² E. F. Burger. *Meisterwerke der Plastik Bayerns*, I, Munich, 1914, introduction.

within a few years. It is well known that the art loving Duke Sigismund had the chapel in the monastery there built in 1488; in 1491 the altar was founded and in 1497 the windows were ordered so the group of sculptures must consequently have been made between 1491 and 1497.

Whether or not we can attribute the three figures at Boston to the master himself is a very delicate question but personally I am inclined to do so. There are obvious differences between the statues at Blutenberg and those at Boston but these on the whole may be explained by the fact that the former are polychrome wood carvings and the latter executed in alabaster. Even in the group at Blutenberg the separate figures show a good deal of diversity, besides which, in admitting that the statuettes at Boston are by this master, they must be the products of another and certainly earlier stage in the artist's career. The most typical similarities will be observed in the treatment of the features formed by markedly developed facial muscles and the never failing lines at the sides of the mouth. Other corresponding points which also strike us are the form of the hands, the taste for symmetry so obvious in the curls of the beards, and the curiously high forehead of St. Simon at Boston on to which the hair falls and which will be found to be identical in the figure of St. Philip at Blutenberg (fig. 7). The execution of the drapery of the alabaster figure of St. John in Boston—who by the way bears a strong resemblance to the image of the same apostle in Bavaria—betrays the wood sculptor while the broad folds of the St. James at Blutenberg suggests the effect of stone carving and shows a particular similarity with the St. Amandus at Boston. With the exception of the figure of St. Andrew in the National Museum at Munich (No. 570) where it is, with excellent reason, attributed to the master's own hand, these statuettes at Boston approach more closely the artist's style than the recognized products of his school.³

All these considerations make me inclined to admit that these three figures are by the hand of the great anonymous artist in whose work Professor Dehio discovers the first elements of the Renaissance penetrating into German plastic art.⁴

Reinhold Marke

³ *Burger*, op. cit.

⁴ *G. Dehio*, *Gesch. d. Deutsche Kunst*, II Berlin Leipzig, 1921, p. 259.

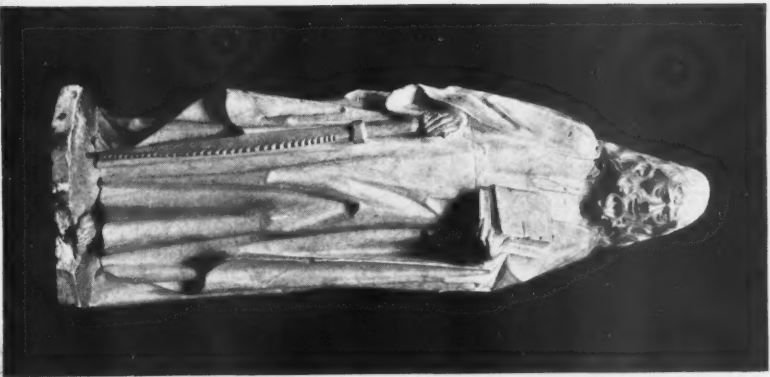


FIG. 4 ST. SIMON



FIG. 5 ST. JOHN

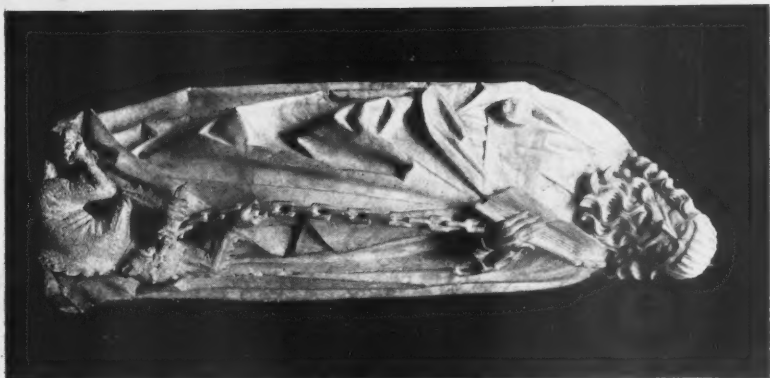


FIG. 6 ST. AMANDUS



FIG. 7 ST. PHILIP

By the Blumenburg Master. End of the fifteenth century. Figs. 4, 5 and 6, of Alabaster, at the Museum of Fine Arts, Boston, Mass.

Fig. 7, of wood, at Blumenburg, near Munich, Bavaria



A BYZANTINE IVORY IN THE MORGAN COLLECTION

CONSTANTINOPLE today is almost purely an eastern city, although in days of youth, as Byzantium, capital of the Byzantine Empire, she combined something of the West with the East. Legatee of a part of the Roman Empire, she preserved as well the influence of Hellenistic culture and joined to it the brilliance and éclat of the civilization of the Near East.

Temporal power vanished long centuries ago; but numberless monuments remain which testify to the former splendor and energy of the empire. Santa Sophia stands as one of the greatest creations of all time, while many another church bears silent witness to the knowledge of her architects. Her mosaics are extraordinary. Enamels, metalwork, and ivory carvings testify to the excellence of the minor craftsmen. A group of these ivories are preserved in the J. Pierpont Morgan Collection in the Metropolitan Museum of Art. Many are of such quality that the Byzantine minor arts may well rest a proper claim for consideration upon their study.

One of the most remarkable pieces is the ivory figure of the Virgin and Child, which is treated in this article. It must have formed at some time part of a triptych, but the other leaves are gone and even this fragment has lost the background upon which it was carved.

The Virgin stands in the conventional attitude upon an arcaded platform, bearing the Christ Child on her left arm. It is the pose found in the great apse mosaic of the church at Chiti in the Island of Cyprus, which dates between the years 867 and 886 A. D.¹ Like this figure, the Morgan ivory radiates dignity, a heritage from classic times. There is a sense of aloofness in her bearing and a complete absence of the ephemeral and purely picturesque elements of later art, which only serve to obscure the eternal idea so wonderfully embodied here. There is no trace of the simple mother who bore a child in the humble stable of Bethlehem. The Virgin is in very truth the symbolic mother of divinity.

The figure has all the accentuated slimness of the Byzantine ideal. Her robes fall in long, crisp folds, rippling out over her feet with that peculiar flare of drapery which is repeated a thousand times, to be carried over at last into Romanesque art. The long lines merely suggest subtly rather than model the body beneath, while an exquisite

¹ Bréhier, *L'art Chrétien*, Fig. 44.

handling of surface accentuates the firmness of drawing and the altogether admirable feeling of dignity and grace.

The cult of the Virgin occupied a very marked place in the iconography of the Greek Church from the time of the Council of Ephesus in the fifth century. Her privileged position had been assured at that council and in the centuries following artists developed the iconographical program. The lull in figure representation, which marked the period of the iconoclastic controversy, was followed by the Basilian Renaissance of the ninth century when artists took up their tools again with renewed zest. The program was carried on and amplified, the representations of the Virgin retaining throughout the hieratic quality and characteristic gravity of expression which is innate in the Byzantine ideal.

Byzantine art was never naturalistic. It sought instead a highly particularized convention. The curiously aged Christ Child illustrates this convention which found expression in conscious repetition of subject and pose. There were fixed canons of taste and design, within the limits of which occurred the subtle variations and refinements which separate fine art from the mediocre. The artist represents the Divine Child giving the blessing of the Church, but there is no soft and tender appeal to humanity. As in the figure of the Virgin, the emphasis is upon a sense of awe and majesty.

The appearance of figures freestanding, such as these, without a background, would at first sight seem unique in Byzantine art if a close study of the piece itself did not show unmistakable evidences that they had been cut from a plaque at some time. These evidences and the theory of probability bear powerful testimony in an art so trammelled by convention, and point to a complete certainty that the figures formed a part of a plaque which was probably the central leaf of a triptych. A comparison, later in the article, of the Virgin and Child with other closely allied pieces will emphasize the latter point.

At some time the flat background must have been broken, and the presumption is that the owner cut away the rugged edges so that the figure might stand out without the distractions of a broken ground. There is no halo about the head of either the Virgin or the Child, a quite unexplainable feature except on this hypothesis. This view is completely corroborated by the fact that in the process a tiny fragment was left behind the head of the child upon which are the incised lines of a cruciferous nimbus.



MADONNA. IVORY, BYZANTINE

The J. Pierpont Morgan Collection, Metropolitan Museum of Art, New York



A close inspection discloses also a triangular point below the left hand of the Virgin, which, as the piece is now, is meaningless. It is direct evidence which assures us that rippling folds of drapery fell from the left arm of the Virgin behind the figure of the Christ Child, as they did in the Chiti apse mosaic. Cut, as these were, only slightly in relief, they were sacrificed when the plaque was trimmed to its present form. Besides this internal evidence, a comparison with the small group of similar subjects and the more particular element of design shows how essential the missing folds were to the general effect. There is in the Morgan piece an accentuated and almost unfortunate effect of slimness. The customary Byzantine type was tall and slender, but these qualities are out of all proportion in this figure. The presence of the missing draperies would modify the impression.

The Morgan Virgin and Child recalls immediately two renditions of the same subject, both of which have apparently been central panels of triptychs. One of these is preserved in the Bishop's Palace at Liège;² the other, in the Musée Archiépisopal at Utrecht.³ To these should be added the central panel of the triptych from the Spitzer Collection,⁴ now in the Hartmann Collection.⁵

This is the obviously related group which Molinier, Dalton, Diehl, Millet and other writers on Byzantine ivories have recognized. To these three the Morgan plaque should be added.

A short comparison of these pieces gives most interesting results, which help greatly in placing the Morgan ivory. In dignity, directness and classic breadth of treatment the Utrecht example is far the finest of the three. There is no weakening or softening of appeal. Charming as are the other examples, they do not show the same sure handling of the folds of the robes. They seem more studied. There is a sentimentalizing influence, a certain effect of relaxation which takes away from the effect, not so marked in the Liège example as in the Spitzer piece. It is this element of style which dates the Utrecht plaque in the same period as the dated diptych of Romanus, as the two beautiful leaves of triptychs preserved at Venice and Vienna, and as the Harbaville diptych, that is, the eleventh century. Millet

² Ill. Schlumberger, *L'Epopée Byzantine*, Hackette & Cie., 1896. p. 181.

³ Ill. Work cited, p. 33. Molinier, *Les Ivoires*, Pl. 101. Diehl *Manuel* Fig. 311.

⁴ No. 15 of Catalogue, Pl. vii.

⁵ Schlumberger, *Un empereur byzantin au X siècle: Nicéphore Phocas* p. 369. Pl. xi. Labarte, *Histoire des Arts industriels*, 1st edition, Album I pl. XI.

remarks this when speaking of the Utrecht panel as belonging in its simplicity without ornamentation to the pure style Harbaville.

The study of the Morgan piece, in comparison with these others, brings into evidence its remarkable resemblances in effect and detail to the Utrecht plaque. In fact, except for very slight variations, it reproduces the attitude and details almost exactly,—the same slimness accentuated by the drapery falling in vertical folds from the waist line, the same attitude of the child held somewhat lower on the arm, the same curiously aged child, the same dignity in the expression. It has also the crispness and clarity of line which differentiates the Utrecht leaf from the other pieces in the group. It has none of the heaviness which marks the Spitzer piece.

Time has dealt more kindly with ivory than with many another precious material of the Middle Ages. Esteemed as a material for exquisite workmanship, it could not be converted to other uses by barbarian hands or at the urgent need of the owner. This very question of relative indestructibility explains why so many beautiful examples have been preserved to modern times. Fashioned very often for private devotional use, they give us an interesting sidelight on the luxury and piety of the Byzantine world. This particular piece affords as well an especial opportunity for a clearer appreciation of the heights to which Byzantine craftsmanship rose in the eleventh century, Byzantium's second and last great art period.

William Mathewson Milliken

RUBENS AND VAN DYCK IN THE DETROIT MUSEUM

THE museum at Detroit is fortunate in having the art of Rubens represented among its collection by an important picture, (fig. 1.) for it is Rubens whose personality predominates almost exclusively Flemish art at its height, and it is his art upon which all the great Flemish artists of that period are dependent, such as Van Dyck, Jordeans, Snyders, Wildens, de Vos and the other religious, landscape and genre painters. The picture in the possession of the museum shows the meeting of David and Abigail, a subject adapted to the energetic temperament of Rubens with his pleasure in movement of masses, and suitable for the expression of emotion by means of vivid gestures.

Like two wide streams flowing toward a center the restless moving groups on both sides meet in the beautifully combined outlines of the two central figures of David and Abigail. The king, on his way to fight Nabel, Abigail's husband, who refused to give his soldiers the necessary food, is advancing with his warriors and horses. Abigail who is carrying peace with her, throws herself on the road before David and his army. Bread, meat, and wine, which her servants are bringing, are guarantees of her promises. The quiet forest to the left, the moving clouds on the evening sky to the right are in harmony with the spirit of the groups in the foreground. The well balanced color scheme also seems to explain the purpose of the persons acting in this drama. The bright red cloaks covering the armor of David and his warriors to the right go with the stormy movement of their advance, while the beautiful dark violet costume of Abigail and the delightful tones of creamy white and light orange of her maidens' dresses express the hope and peaceful repose of the praying woman. The models of the two girls embracing each other, which form such a charming part of the picture, contrasting with their smiles to the angry warriors, who look so furious, we know from the beautiful drawing in the Albertina collection at Vienna (fig. 2).

A smaller version of the composition at Detroit exists in a private collection at Berlin (fig. 3) of which there is also an engraving from the time of Rubens by Adrian Lommelin. This sketch is generally accepted as an original study by Rubens, but is more likely to be a workshop replica of the lost study for our picture, as the technique is not quite so brilliant and spirited as that of the master himself, and his studies have been copied frequently by pupils. However, it is very

interesting to compare it with the large composition, which in its simplification is undoubtedly an improvement. Several figures of less importance are omitted, such as the old woman behind Abigail, one of the pages of David and two of his warriors, as well as the bodies of his horses, the one in the right corner being less conspicuous, so that the main figures of the action stand out more prominently. Such an intelligent concentration as the first version could not have been done by any one else besides Rubens himself. In fact in the whole technique of the large canvas we can see his fine powerful pencil stroke. Since the time of Rooses, one of the first modern students of Rubens, who saw the picture in the '80s at Paris and maintained that it had been partially executed by his pupils, the criticism of the master's work has advanced considerably, and nowadays hardly anyone who knows the technique of Rubens would agree with Rooses, in this instance. All the characteristics of the brushwork of Rubens, which none of his pupils was able to imitate, we find in the execution of the main figures especially in the details of armor, landscape, and animals, which latter show in outline and their glittering human like eyes the strong spirit of the master. The splendid pedigree of the picture also speaks in favor of this assumption, as it can be traced to the collection of Cardinal Richelieu, from whom de Piles received the picture. It does not seem likely that this great patron of art owned a work by Rubens which was not from his own hand. The picture must therefore be included in the list of works by Rubens in America as one of his most important (a list of other works can be found in my book, "The Art of the Low Countries," 1914).

While this work by Rubens has always been known under his name, a painting by his pupil, Van Dyck, in the Detroit Museum is concealed under the name of Cornelis de Vos, another pupil of Rubens, to whom it has been wrongly attributed (fig. 4). Both Cornelis de Vos and Van Dyck have painted somewhat similar compositions several times, where two figures are seen sitting next to each other at full or three quarter length, but the depicting of character and the technique of the two artists is very different. Both imitate to a certain degree Rubens' loose, vivid, fervent technique, but de Vos has less temperament and is more bourgeois in character, so his technique becomes more even and his color, which is colder, less expressive; his types are less aristocratic, although his children's portraits are usually very pleasing. Van Dyck on the other hand, is far more nervous than Rubens, his touch is even more rapid and uneven, some-



FIG. 4 VAN DYCK: JAN WILDENS AND HIS WIFE
 FIG. 1 RUBENS: ABIGAIL MEETING DAVID WITH PRESENTS
The Detroit Museum of Art, Detroit, Mich.





FIG. 2 DRAWING BY RUBENS IN THE
ALBERTINA COLLECTION AT VIENNA



FIG. 5 VAN DYCK: PORTRAIT OF THE PAINTER,
JAN WILDENS
Cassel



FIG. 3 REPLICA OF THE ORIGINAL STUDY BY RUBENS
In a Private Collection in Berlin.

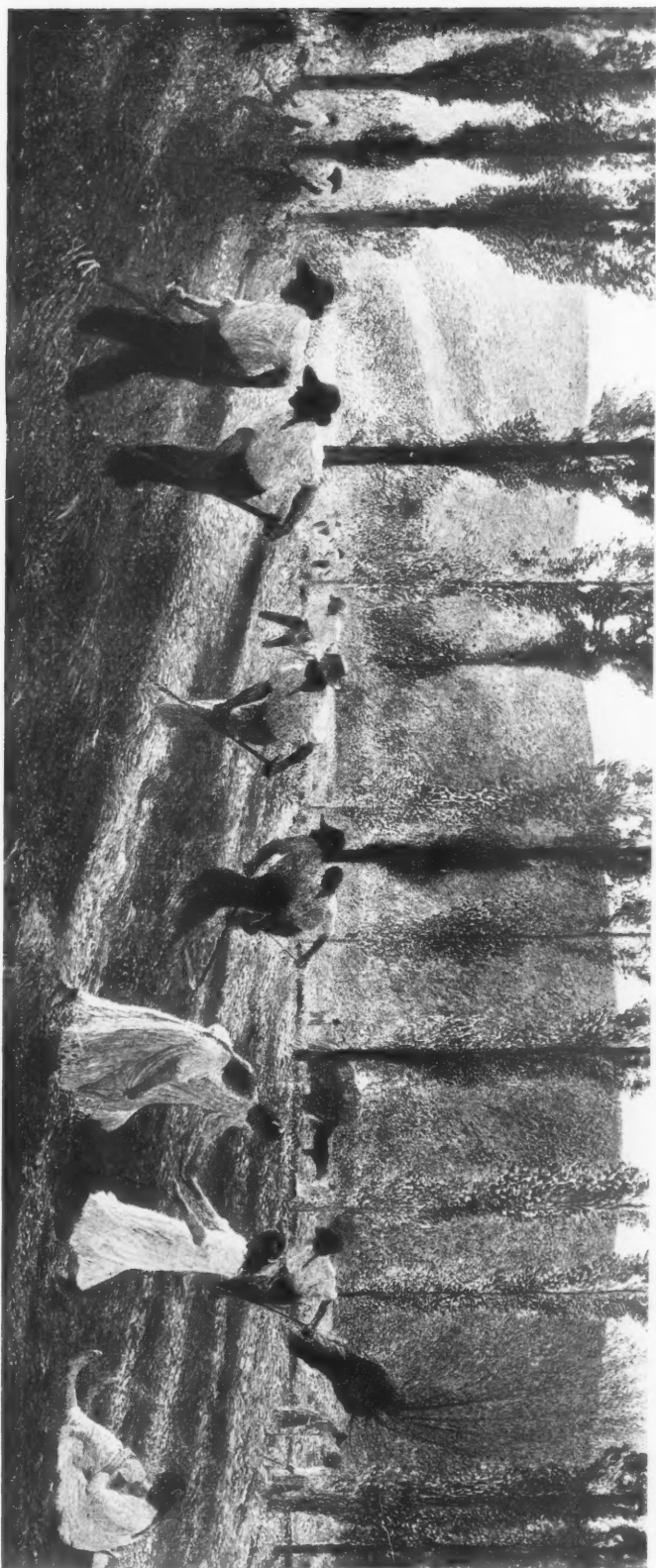


times more glowing especially in the deep reds, which he prefers, sometimes more superficial, and always very pointed and consciously brilliant. When comparing the technique and character of the two artists there can be no doubt that the picture in Detroit is the work of Van Dyck, although a youthful one and one which is not in the very best of condition as it has at some time been cleaned a little. This may be the reason why the picture has as yet not been recognized as the work of Van Dyck. De Vos never would have been able to paint such nervous, long fingers with so much delicacy, or to give so much cleverness to the expression of the faces nor would he have dared to paint the costume or the landscape in the background with so few brilliant strokes. The painting is called a portrait of Franz Snyders and his wife, but if compared with the several portraits of this artist by Van Dyck (the finest is in the Frick collection in New York) there can be no doubt that it does not represent him. As has been rightly pointed out the characteristics of the man in our picture are the queer shaped mouth, the nose, which is strongly curved at the end, and the big outstanding ears. These we find in the portrait of Jan Wildens, the landscape painter, by Van Dyck in the Lichenstein gallery at Vienna and the replica at Cassel (fig. 5). Although the different position of the head gives a somewhat different look to the face, it seems to me very likely that we recognize in the man in the group at Detroit the same person, especially if we consider that it may have been painted a little later. Jan Wildens was the artist who sometimes painted the landscape backgrounds in Rubens' paintings, a fact which we learn from Rubens' letters, in one of which dated 1618 Wildens is mentioned. This date quite agrees with the style of the painting in Detroit as it is an early work of Van Dyck, from a period when he was still working in Rubens' atelier, probably painted between 1618-20. It is thus an interesting testimony to the friendly relations between the pupils and companions of Rubens.

H. A. Valentiner

HENRI MARTIN AND HIS ART

AMONG the interesting group of students at the art studio of Jean Paul Laurens in the early eighties was a youth of nineteen, fresh from his native city of Toulouse with a scholarship, the same that Laurens himself had carried off twenty years previously. Small of stature, with black hair and strongly marked brows, surmounting elongated dark eyes in which smouldered the fire of a redundant imagination, a prominent aquiline nose, thin tight lips with a caustic curve, strangely at odds with his youth—a face with much of energy, little of kindness—that is as I remember Henri Martin at that time. A gaucherie of manner and gesture that bespoke a humble origin was allied to a certain disdainful indifference arising, not from vulgar conceit, but from a full-to-the-brim consciousness of his unusual gifts and the defiant determination to affirm them to the world. With his marked southern type and resonant meridional accent, he formed a curious contrast to the sophisticated Parisians and better class English students who represented the majority of Laurens' pupils. To-day his critics are free to dispute his greatness, they cannot dispute his success. He has received the highest honors that France accords to her most favored artists, in a steady ascent from minor medals to the button and ribbon of the Legion of Honor. At the Salon des Artistes Français this year a special room was reserved for the exhibition of his great murals for the Conseil d'Etat, the work of ten years, representing the efforts of his mature years and talent. The revolution in his technical methods and interpretations of art which, in a man of weaker purpose, might have sounded its death knell, has culminated for him in a triumph. To those who know Henri Martin, his daring, conviction and sincerity, this is not surprising. He began as a pure romantic, his mind filled with the poetry and literature current among the young artists of the day. We used to marvel at the fecundity of his conceptions—many self-evolved—and their rapid and forceful transference to a concrete form. The perilous passage from the birth of an idea to the formulating of it he effected at a bound. From Laurens he absorbed the excellent and sound principles of his craft without ever allowing them even temporarily to enslave him—a pitfall which some of the less endowed did not escape. His first Salon picture, *Le Désespéré*, was an immature and inadequate expression of his powerful temperament, reflecting a transitory state of mind-adolescence, buffeted between instincts and ideals—which



HENRI MARTIN: THE MOWERS



passed with little or no comment. In 1882, however, he came into notice with a large composition of *Francesca da Rimini*. It was a notable production and especially so for a youth of barely twenty-three, boldly executed and with an impressive nobility of interpretation. It obtained the first medal that year and at the Salon of 1884 he received the "Bourse de Voyage" for his *Titans scaling Heaven*, and went to Italy, where his instincts, fundamentally primitive, were deeply stirred by the works of Cimabue and Giotto. Baudelaire and de Musset still held their sway, however, as his paintings during the next few years reveal. The problems of atmosphere and sunlight, which had engaged the attention of Monet and his followers, now began to obsess him. He first broke ground in this direction in 1889 in his Salon exhibit, *La Fête de la Fédération* now at the Museum of Toulouse. This was a large decorative painting in the most uncompromising pointillé style. It was generally agreed that its acceptance was not a matter of choice for the jury who, had the artist not been a "hors concours" and as such insured against rejection, would have almost certainly refused it. It was the kind of absolute break with all that was expected of him that angered his adherents, perplexed the luke-warm and, in the more discerning and foresighted, aroused an eager expectancy and a distinct admiration for the man, who, to settling down into the safe traditional methods which were bringing him actual and increasing success, preferred the great adventure in an unexplored region which beckoned him towards new possibilities for the rendering of his inspirations. For they understood that this was a first experiment and that Henri Martin would not desist until he had satisfied himself whether this new formula spelt success or defeat. Whatever he may have borrowed consciously or unconsciously from the pioneers of impressionism, he has evolved from it an individual process of his own that has allowed him to give full expression to his pantheistic temperament and ideals. In no other work has he realized this so convincingly as in his great mural decoration for the Capitol of Toulouse (executed in 1903), a work which has all the eloquence of an allegory, one unheralded by the old threadbare trappings of muses and lyres, so conspicuous in his earlier works—an allegory that springs directly from nature and clothed in her own supreme and simple garb.

The painting is entitled *Les Faucheurs* (The Mowers). The unofficial title that immediately suggests itself is *The Sanctity of Labor*. In a field partially enclosed by a broken series of unkempt

poplars, the mowers are at work. In the rhythmical swing of the figures, the silent and satisfied absorption in their task as the long rows of grass fall beneath the sweep of the scythe, one senses with passive participation the purely animal enjoyment of healthy physical toil, of muscular adaptation, a desired harmony between nature's intentions and human activity. Who, having read *Anna Karénina*, will not call to mind the psychological experience in Levine's life—so apparently insignificant—when with a mind jaded and harassed with metaphysical problems he goes out into the fields and joins the mowers, finding in their fruitful, wholesome activity a sane and healing influence that transforms his whole outlook? The moral implied in Tolstoi's description and that in Henri Martin's painting are identical. To the rear of the mowers three girls are dancing with joined hands. A fourth is seated on the ground with a baby on her lap. Through the irregularly placed poplars is a vista of lofty hillsides, partly in shadow, partly glowing with the warm southern sunlight that slants through the trees, streaking their long shadows and laying a chance touch here and there on the various figures. The two side panels are occupied respectively with an old woman tending her goat, and a girl and her rustic lover, in earnest converse. The painting is a convincing justification of a process that has provoked sharp criticism, for it may be questioned how the artist could have otherwise obtained this splendor of light and atmosphere in which the figures live and move, the molecular vibration which renders the atmosphere as alive as they themselves. In this respect he has been equally successful with his great murals for the Conseil d'Etat, *Le Travail*, of which I saw the beginning in his atelier at the Dépôt de Marbres, an enormous studio, conceded to him at the death of Jean Paul Laurens, sequestered in the heart of an old garden, peopled only by timeworn busts and fragments of sculpture and steeped in a stillness broken only by the soft notes of the thrushes in its secular trees. In the studies for the Old Port of Marseilles one seemed to step at a flash into a life quivering with heat and light and human movement and action, in which the figures (in the words of Jules Laforgue's definition of impressionistic aims) are defined not "by the drawn outline but solely by vibrations and contrasts of colour."

Of course Henri Martin has not been wholly successful in all or even the majority of his works. There is at times a tiresome obtrusiveness of the process at the expense of the idea and subject that serves as a basis for criticism. His artistic output is really so vast that

it would be impossible in this essay to do more than enumerate the government commissions alone which he has executed, for public institutions both in Paris and the provinces. It is preferable therefore to call attention to a few of his works which he himself regards as his best efforts. His *Beauté*, the partially nude figure of a woman whose face is lost in the mysterious shadowing of a cascade of hair which she lightly raises with her hands like a supple drapery, revealing his mastery of the nude, was exhibited at the Salon of 1900. The model has merely been used to express an abstract conception of female beauty free from all personal appeal, a character emphasized by a fanciful background of flowers and leaves. This is one of his productions with which Henri Martin is best satisfied. Another work (the only one I know in America) is that owned by the Buffalo Museum. It is entitled *Lovers*. The interpretation will either please unreservedly or the reverse. It is from the former standpoint that I shall describe it. Against a leafy background, screening them from the glowing sunlight without, a girl and a man are standing face to face, holding hands. In the unstudied attitudes of the rustic figures—the timid, awkward persuasiveness of the man, the shy half yielding of the girl—is the awakening of a first love, something allied to the wonder and inevitability of a growing blade of grass, the opening of a flower. A reticence of sentiment, an absence of all disturbing detail in the simple masses that tell the story—a keen observance of atmospheric verities notwithstanding—and the eternal idyl is related in its simplest and most moving terms. And this primitive simplicity of type and treatment in which Henri Martin clothes his completed conceptions is the distinctive characteristic of all his work. Of the ardent research, the baffling problems, the incessant effort towards a given aim, no trace is visible in the final expression. It has the calm and serenity of an act of nature.

The literary influences to which his eager, impressionable temperament responded in extreme youth, produced much that foreshadowed his actual achievement notwithstanding the subsequent revolution in his technical methods. A primitive cult of nature and her works was a latent instinct to which mature development has given its final consecration. This is the basis of all his inspiration and he has reverted for it almost exclusively to aspects furnished by his native country—the land of Languedoc, the passionate light and life of its days, the poetic lassitude of its evenings. His studies of fierce sunlight and retorting shadow (creating a startling sensation

of truth), of dusky evenings steeped in the restful stillness of gloaming are as permanent records as a page of Daudet or a poem of Mistral.

His adoption of the pointillé, Henri Martin explains as a result of his close study of atmospheric effects during a prolonged period spent face to face with nature and the imposed necessity of a new and different means of translating "a diffused and brilliant light which blurs the lines of figures and landscape." This, he conclusively decided, could not be accomplished by flowing patches of color, but alone by the decomposition of tone. "I am well aware" he states, "that my process annoys many people, but what matters the formula? I do not pretend to have found a definite, a decisive one. Every day I am searching and still searching to find something better." This is the attitude of Henri Martin towards his art. In a profound and sympathetic analysis of his personality, Jacques Copeau has written: "I find in him less of certainty than of aspiration. This word satisfies, because one feels in him strength allied to tremulousness, constancy to anxiety, something of feverishness and yet of serenity." It is this spirit fortified by indomitable energy and a richly endowed temperament that gives a permanent value to the work of Henri Martin.

Steu Valois.

TWO COMPANION PORTRAITS IN FULL-LENGTH

BY ROBERT FULTON

ROBERT FULTON'S full-length life-size portraits of Henry Eckford and of his wife, Marion (Bedell) Eckford and her child Henrietta, were painted in New York in 1809 when the artist and the sitter were associated in the business of shipbuilding. These portraits beside being probably the largest are perhaps the best of his works other than miniatures. They measure sixty by forty-one inches and are both signed and dated. What little of color there is in either canvas is a part of the setting; in the former a dull red curtain against a bluish wall and a flowered carpet; in the latter a brown curtain and a glimpse of landscape seen through the window at the right. Both sitters are represented in black, the child in a white dress. Of the merits of the portrait of Mr. Eckford one may get some idea from John McLeod Murphy's description of him written in 1859, as follows, "Henry Eckford was a man of moderate stature, but large frame, with a pale, but strongly marked countenance, brown hair and broad forehead." In the portrait he has a florid face and black or very dark brown hair, the color naturally pronounced in the face to give it the appearance of life. Both are sincere and dignified works of real merit. They are a fitting memorial of the friendship of two outstanding figures in the history of naval development in America, the inventor of the steamboat and the father of naval architecture in this country. Eckford worked together with Fulton on various schemes and built the steamer "Chancellor Livingston" from his plans. Beside these two life-size portraits Fulton drew in black and white a small self-portrait (7½ by 8½ inches) for his friend. It bears the following inscription, "To Henry Eckford with my friendship—this portrait of myself—Robert Fulton."

According to the acrimonious Dunlap, "Robert Fulton was guilty of painting poor portraits in Philadelphia in the year 1782." It is a rather curious commentary upon Dunlap's judgment that the artist should have been able to accumulate when but twenty-one enough to purchase a small farm for his mother and very soon thereafter go abroad to continue his studies under Benjamin West. In 1785 he had removed to New York where he was painting miniatures with con-

NOTE. The biographical data concerning Henry Eckford is taken from "American Ships and Ship-Builders" by John McLeod Murphy. 8vo. Wrappers. New York. 1860. This interesting lecture was delivered at the request of Cornelius Vanderbilt, August Belmont, Cyrus W. Field, George Bancroft and others at Clinton Hall, December 29th, 1859.

siderable success. When he arrived in London West took a real liking to the young painter and his work, encouraged him, and as a mark of his personal esteem presented him with a portrait of himself containing his wife's portrait on his easel. He also painted Fulton's portrait for him as well.

Henry Eckford, born in Irvine, Scotland, 12th March 1775, emigrated to Canada when sixteen and lived for five years in Quebec with his uncle, John Black, a shipbuilder. In 1796 he removed to New York where he found, without difficulty, employment in designing. He first worked in a boat-shop on Dover Street, and while he was there he consistently obtained from returning shipmasters minute accounts of the performances of their vessels and of their behavior under various conditions at sea. In this way he was enabled to improve steadily upon succeeding models and was soon recognized as the foremost naval architect of his day. During the war of 1812 he constructed the squadrons on the Great Lakes and completed them in an incredibly short time considering that the timber was all cut in the neighboring forests and transported to the seaboard when there were neither canals or railways in New York. In 1820 he was appointed Naval Constructor at the Brooklyn Navy Yard and while there designed the line-of-battle ship "Ohio" and the frigate "Hudson." In 1822 he built the steamer "Robert Fulton" which made the first successful run from New Orleans to Havana. He was a prominent figure in New York in the early 'twenties'; a banker and man of affairs as well as a naval architect. Taxed on \$50,000 personal property in 1820 he was considered at the time a wealthy man. He was mixed up in the panic of 1826 and lost heavily in it. In 1833 he built a sloop of war for the Sultan Mahmoud and became his naval constructor, taking up his residence in Constantinople. There he organized a navy yard and laid the keel of a battle-ship which, however, he did not live to see completed. He died there the 12th of November 1832 and some time afterward his remains were brought to this country on a bark which bore his own name and deposited in the family burying ground at Hempstead, Long Island.

Fredric Fairchild Swann



MARION (BEDELL) ECKFORD AND HER CHILD, HENRIETTA
BY ROBERT FULTON



HENRY ECKFORD
BY ROBERT FULTON

Shown at the Union League Club Exhibition of Early American Portraits, December, 1921



REGISTER OF PORTRAITS BY ROBERT FULTON

It may be remarked that in the list of Fulton's paintings printed in the catalogue of the "Metropolitan Museum Hudson-Fulton Celebration" the item "Family of Benjamin West mentioned in Colden's Robert Fulton" is a mistake. The picture there referred to is by Benjamin West himself.

1. BALDWIN, ABRAHAM (1754-1807). Oil.
Copy drawn by C. E. Leutze reproduced in C. W. Bowen: "Centennial of Inauguration of Washington," 1892.
2. BARLOW, JOEL (1754-1812). Panel. Oil. $15\frac{1}{4} \times 12\frac{3}{4}$.
Owned by Judge P. T. Earlow, 1909.
3. BARLOW, JOEL (1754-1812). Oil. 36×28 .
Owned by Mr. R. F. Barlow, 1909. One of the Barlow portraits was engraved by A. B. Durand for the National Portrait Gallery.
4. BARLOW, MRS. JOEL.
Mentioned in a letter of 1800 from Barlow to Fulton.
5. BEACH, SAMUEL. Miniature on Ivory. Painted about 1786.
Owned by Worcester Art Museum. Reproduced in A. C. Sutcliffe: "Robert Fulton," p. 27. Also in T. Bolton: "Early American Portrait Painters in Miniature," p. 26.
6. BRINGHURST, JOSEPH. Oil. Painted in 1786.
Owned by Edward Bringhurst, Wilmington, Del., 1909.
7. CONYNGHAM, MRS. DAVID H. Miniature. Ivory.
Owned by Mrs. W. B. Stevens, 1913.
8. CONYNGHAM, MARY. Miniature. Ivory. Set in a ring.
Owned by Mrs. A. C. S. Krumbhaar, Syracuse, N. Y., 1915.
9. ECKFORD, HENRY (1775-1832). Oil. 60×41 inches. Painted in 1809.
Exhibited at the Union League Club, New York, Dec. 1921.
10. ECKFORD, MRS. HENRY LEE MARIAN BEDELL (1776-1840) and her daughter HENRIETTA ECKFORD (1808-1828). Oil. 60×41 inches. Painted in 1809.
Exhibited at the Union League Club, New York, Dec. 1921.
11. FRANKLIN, BENJAMIN (1706-1790). Oil. Painted in 1787.
Owned by Mr. C. F. Gunther, Chicago, 1892.
12. FULTON, ROBERT (1706-1815). Oil. Self portrait. Painted in 1795.
Owned by Mrs. R. F. Blight, N. Y. 1915. Reproduced in A. C. Sutcliffe: "Robert Fulton," p. 54. Copy by Thomas Anshutz in Postal Museum, Berlin, Germany.
13. FULTON, ROBERT (1706-1815). Miniature. Self portrait.
Lucy W. Drexel Collection.
14. FULTON, ROBERT (1706-1815). Oil. Self portrait. 30×25 .
F. B. Smith Sale, N. Y. 1920. Reproduced in sale catalogue. Also in H. W. Dickinson: "Robert Fulton." The late C. H. Hart in a paper printed in the "New Era," Lancaster, Pa., Nov. 1912. The entire background had been repainted. This was restored and the painting relined under Hart's personal supervision.
15. FULTON, ROBERT (1706-1815). Pencil Drawing. Self portrait. $8\frac{1}{2} \times 7\frac{1}{2}$ inches.
Presented to his friend, Henry Eckford.
16. KITTEA, JOHN WILKES. Miniature. Painted about 1786.
Historical Society of Pennsylvania. Reproduced in A. H. Sutcliffe: "Robert Fulton," p. 27.

17. KITTERA, MARY. Miniature.
Painted about 1786.
Historical Society of Pennsylvania. Reproduced in A. H. Sutcliffe: "Robert Fulton," p. 27.
18. LIVINGSTON, JOHN. Oil.
Owned by Mr. R. F. Ludlow, Claverack, N. Y., 1909.
19. LIVINGSTON, WALTER. Miniature.
Attributed to Fulton.
Owned by Mrs. W. L. Livingston, 1892.
20. LIVINGSTON, MRS. WALTER, NÉE CORNELIA SCHUYLER. Oil.
Wood panel.
On the reverse an unfinished portrait of Barlow Fulton. Owned by Mrs. Hermann H. Cammann, 1909. Reproduced in A. C. Sutcliffe: "Robert Fulton," p. 214.
21. MCCURDY, MICHAEL. Miniature.
Owned by Mrs. Geo. McCurdy, 1913.
22. MURRAY, MRS. Oil.
Exhibited as: "Portrait of a Lady," R. A. 1791.
23. ROSS, MARGARET. Miniature.
Painted in 1787.
Owned by Mrs. C. S. Bradford, Pa. 1909. Reproduced in A. C. Sutcliffe: "Robert Fulton."
24. STANHOPE, CHARLES THIRD EARL OF. Oil.
Owned by Mr. H. Livingston, Catskill Station, N. Y. 1909. Reproduced in Sutcliffe: "Robert Fulton," p. 42.
25. VILLETTE, CHARLOTTE. Painted in 1800.
Mentioned in C. P. Todd: "Joel Barlow."
26. Unknown. Portrait of a Young Gentleman. R. A. 1791.
27. Unknown. Portrait of Two Young Gentlemen. R. A. 1791.

PORTRAITS OF ROBERT FULTON

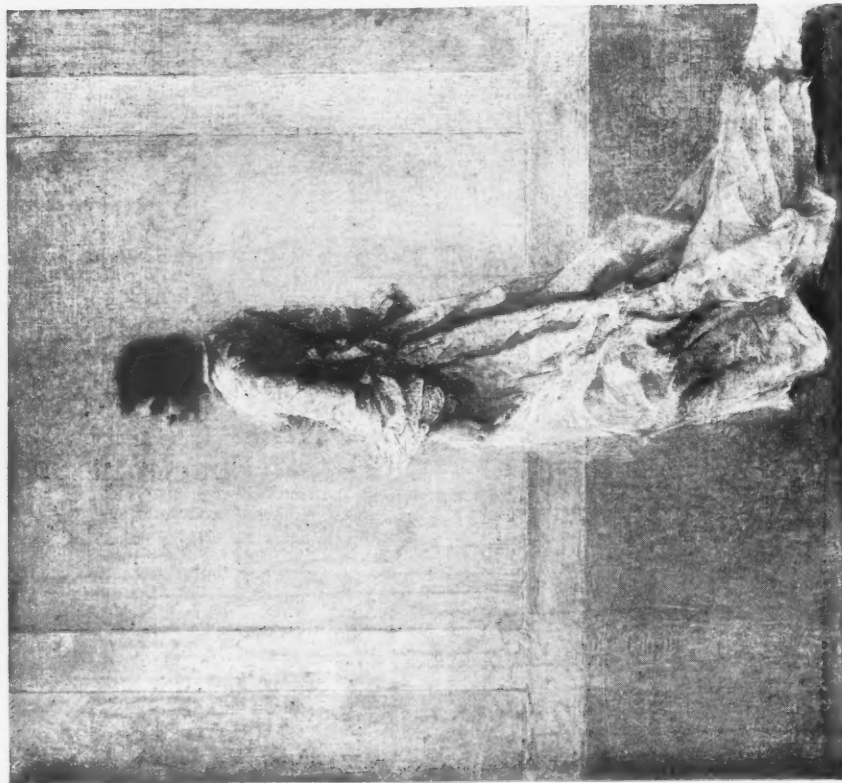
BENJAMIN WEST.

Three-quarter length, seated, to left, hands clasped on thigh, drapery behind. At left, in distance, an explosion at sea. (Engraved by W. S. Leney. b. London 1769. d. Montreal,

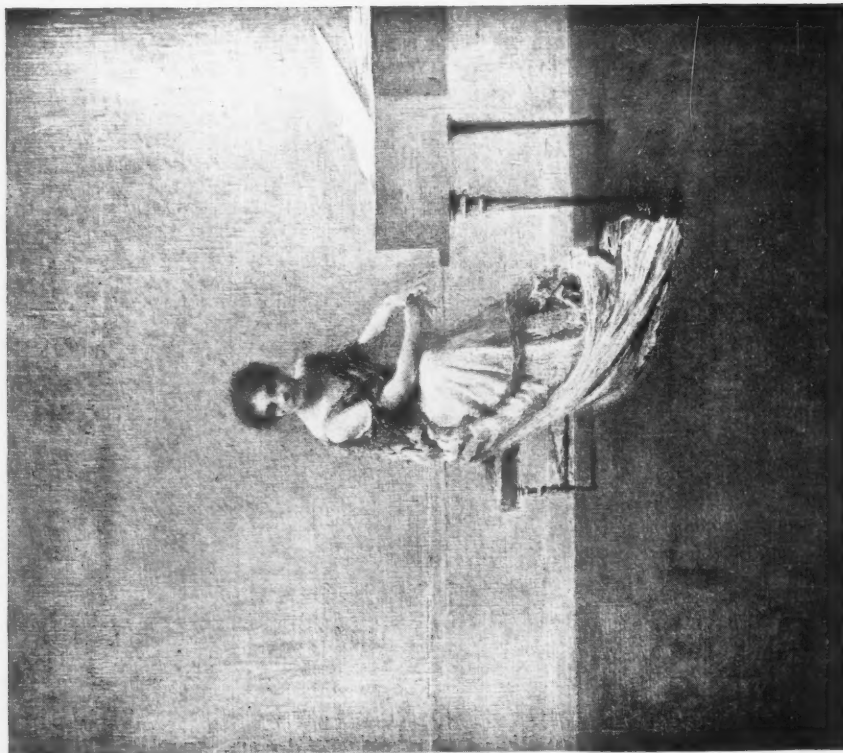
Can., 1831. Worked New York 1805-1820).

THOMAS EDWARDS.

Miniature bust in silhouette, painted in black and white. Facing to the right.



THOMAS W. DEWING: THE OLD FASHIONED GOWN
Collection of Dr. Frederick Whiting, New York



THOMAS W. DEWING: THE PIANO LESSON
Collection of Mr. Albert R. Jones, Kansas City, Mo.

THOMAS W. DEWING

THOMAS W. DEWING is one of the few modern painters whose speciality is distinction. His long-lined women with their small heads and delicate features are to the manner born. They are not the restless women of today—aggressive efficiency is far from them; they can do nothing and do it beautifully, they stand or sit still and enjoy it—sure tests of the thoroughbred. Where does he find these leisurely, graceful creatures who have time to lounge in such a highbred manner? Yet his women have character, brains and the mature point of view; they have chosen their route, they know why and whither. In this they are modern.

We knew personally a young woman who had posed for some of Mr. Dewing's pictures. She was of French and Scotch parentage—a rich and interesting blend. It might not occur to the average observer to call her beautiful; she was one of the longest lined women we have seen, with a small olive skinned face framed in dusky hair. From her dark eyes looked out sensitiveness, humor, romance and whimsical detachment from the hustling modern panorama. She was unexcelled in gracefully wearing against sombre colors a long rope of gems or a rich petalled rose.

Dewing's type is peculiar to himself, no other painter suggests it in the slightest degree. Perhaps most of our modern artists do not meet such women and would not know how to interpret them if they did. Dewing's women neither "claim their place in the sun" nor apologize for their indolence. How out of place these gentle aristocrats would be in one of John Sloane's pictures, or in the bravado of a Henri painting. Dewing's vein is not alone the psychological. He perfectly understands the structure of the figure, its beautiful balance in repose—and what gowns sweep against its long-lined grace, clinging here, to pour away there in cascades of shimmering stuff—choice gowns as fine textured as the women who wear them!

He could not be popular with the kind of popularity which comes to more obvious painters—his work is too unobtrusive and subtle; his models suggest intellect and noblesse oblige, a key is needed to appreciate them which some critics and many gallery visitors do not possess. Untrained exhibition-goers, disturbed by Dewing's austerity, would not find enough furniture in his rooms, not enough upholstery on his chairs or his women to suit their taste. Yet his slender models are real human beings and real women, they are cool but not cold

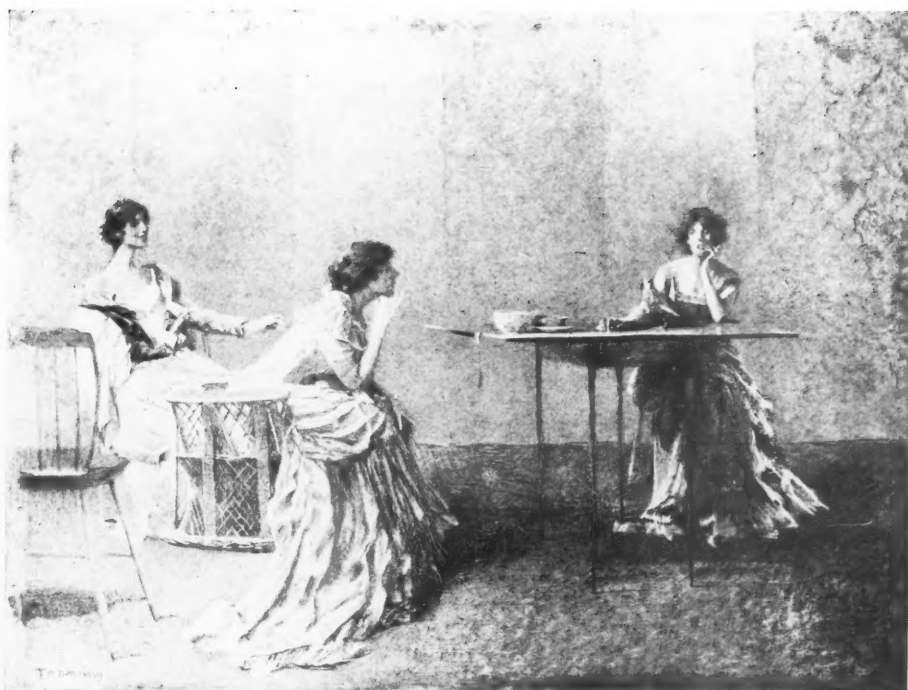
blooded. The same warmth in coolness characterizes his colors, for Dewing has the real color sense; furthermore, he has a genius for shadows, his manipulation of values is masterly. What a wonderful sense of line is also his! There is something of the gothic in the linear aspiration of his figures and landscapes, as poles asunder from the globular vulgarity of the ultra modernist whose work frankly rests upon a materialistic basis.

Mysticism tinges Dewing's intellectual quality. He is a spiritual as well as a thinking painter. Although his work is esthetic, refined, sensuous and even esoteric, it yet has the strength born of conviction. Distinction of soul motivates it rather than cynicism or audacity. His women unobtrusively exist in spacious rooms or gardens. If they do not turn from you they regard you with a gentle quizzicality which verges on gravity. They are not ignorant of the world but the inner springs of their life are fed by dreams bred of communing with the finest in literature and the arts. Although a little wistful, they are not expectant of understanding for experience has taught them that their dainty intellectuality, their dreamy remoteness is apt to be unappreciated by a world which elbows by.

All this is typified in Dewing's "The Arm Chair," one of the most characteristic of his portraits—a brunette has poured her longlined grace into a massive dark red chair: her attitude is both poised and relaxed. Is she viewing the past with the tolerance born of experience and culture? She certainly awaits the future with serenity. This mood of quiet contemplation almost amounts to an ironic comment on the strenuousness of the typical modern woman.

Yet Dewing is non-academic. His atmosphere and light, quiver, disintegrate and blend in the modern spirit. How beautifully his women grow out of softly suffused landscapes; they are flowers among flowers, swaying to the rhythm of life, though never eager nor anxious, their nerves not toiling and spinning, but in equilibrium. His painting "In the Garden" shows three women delightfully doing nothing by moonlight. One directly faces us, one turns her back, the third bends away like a flower twisting on its stem. An enchantment of exquisitely blended light fills the garden. This scene is a lyric of womanhood composed with modern feeling for atmosphere.

Because Dewing is a poet, he creates poetic women; yet his women are not sylphs—they live. We feel that they have experienced too deeply to be sentimental, they respond to humor as well as pathos, they are susceptible not only to good art and good music, but even to



THOMAS W. DEWING: LE JASEUR
Collection of Mr. John Gellatly, New York



THOMAS W. DEWING: THE SPINET
Collection of Mr. John Gellatly, New York



a good joke. In evidence thereof, one sees that the three women in "Le Jaseur" of Mr. Gellatly's collection are keenly alive to every shade of human feeling, even to tidbits of humorous gossip.

"The Spinet" also in Mr. Gellatly's collection, is one of the most felicitous back views of a woman's head and shoulders ever painted. What sumptuousness in delicacy! Would that more women knew how to carry their heads on their shoulders with distinction.

We have some examples of Dewing's production in other lines. His ceiling decoration at the café of the Empire Hotel in New York is considered a fine piece of decorative work. In the Metropolitan Museum is an example of Dewing in the biblical vein. "Tobit and the Angel" has a delicate beauty of design and color, a blending of soft greys and blues. There is spiritual beauty in it, exaltation in the angel's bearing and spiritual longing in the man's.

In "The Letter," also in the Metropolitan Museum, we are back upon familiar ground—a woman of the usual Dewing type is seated at a desk in profile, her hair in a psyche knot. She wears a changeable gown of pink, green and brown. One long slender arm droops over the chair's side, the other rests on the desk, her attitude expresses both pride and repose. The room is austere bare—the wall without pictures in a blend of brown, grey and green, the floor in cool brown tones, the antique desk of plainest design. This picture is typical of Dewing, a combination of New England austerity and Greek classicism, set to the glamour of modern atmosphere and light.

In some of his methods Dewing is a modernist, yet in his choice of models and point of view he stands alone, combining the romantic and classic tradition with up-to-date technique. In his work aristocracy of feeling and modernity are married.

Catherine Beach Ely

AN EARLY AND A LATE WORK OF ANDREA VANNI

THE good taste of a generous donor has unconsciously enriched the Museum of Fine Arts at Boston by the addition of two panels of Andrea Vanni's best period. In the Bulletin of the Museum of February 1922, I saw a small reproduction of these paintings representing S. S. Peter and Paul which at once suggested to me the name of their author. A photograph which reached me recently has confirmed this impression.

We have up until now only two absolutely authentic works of this artist; the first, which has been known to us for some considerable time, is the polytych in the church of S. Stefano, Siena, mentioned by the painter in his own diary, which information was repeated by S. Tizio in his history of Siena, the manuscript of which is preserved in the library of the town. The other is the triptych representing the Crucifixion, the Lord in the Garden of Gethsemane and the Descent into Limbo, signed "Andrea Vannis de Senis me pinxit," belonging to Ex-Senator W. A. Clark, New York and published by Mr. F. Mason Perkins in this review in August 1921.

In comparing these two certain works of the master we realize how very different the quality of Andrea's paintings may be. While the polyptych at Siena, notwithstanding some redeeming features, such as the prophets in the Spandrels, can offer but little artistic pleasure, the picture at New York may be classed amongst the most charming products of the Sienese school.

It is true that by deduction it had already been established that Andrea was capable of work very superior to the polyptych in S. Stefano and his Madonna in the Fitzwilliam Museum, Cambridge, for instance, falls but little short in quality of the painting published by Mr. Perkins.

No doubt can exist that the panels presented to the Boston Museum belong to the group of Andrea's good works and not to those which rank with the polyptych, the characteristic rigidity of which we also meet with in the Crucifixion between prophets and in the archangel between saints in the Accademia of Siena and in the portrait of St. Catherine in the Church of S. Domenico in that city.

Two different manners, then, may be observed in the works of Andrea. Now we are practically sure at which period in the artist's career the triptych of New York was executed because Mr. Perkins states this picture was originally at Naples and we have

documentary evidence to the effect that the painter sojourned in this city between 1375 and 1385. On the other hand, the artist's activities lasted from 1353 until 1413, so that we have a period of twenty years before as well as after his stay in Naples during which we are at liberty to imagine that the painter worked in a different manner.

Does this disagreeable rigidity, which may be noticed in certain of the master's paintings, characterize his earlier or later products? Is it a *défaul de jeunesse* or sign of decay? In short, is it anterior or posterior to his Neapolitan manner?

Personally I think it posterior and this for the following reason. Andrea was an adherent of the school created by Simone Martini and although this great painter died nine years before we find any mention of Andrea, this current was still faithfully continued for a considerable time by his immediate followers. However, this generation of painters also gradually disappeared and, charming as he may be at times, Andrea was not sufficiently great an artist to maintain this tradition by himself. Hence his later works retain but few souvenirs of the enchanting art of Simone. I do not think, however, that the hardness in the design of his later works was due to an influence of the Lorenzettis and therefore Andrea did not form part of that group of painters such as Bartolo di Fredi, Lucca di Tommé and Lippo Vanni who at one moment in their careers have followed Simone Martini and at another the Lorezettis.¹ No, the rigidity in certain paintings of Andrea Vanni is just a manifestation of decadence and even the triptych in Senator Clark's collection, although one of Andrea's finest creations, shows, as Mr. Perkins states, a certain element of rigidity which here does not yet shock the eye but which will develop into the hard and stiff forms of the master's later products.

Little more need be added.

¹ I take this occasion to mention that, notwithstanding the high esteem in which I hold the judgment of my friend Perkins, I disagree with his opinion (*Art in America*, Oct. 1920), that on account of the Madonna, St. Peter and St. Ansanus in the Collection Lehmann, New York (the first previously in the Norton Collection) and the apostle in the Collection Blumenthal, New York we should admit that Lippo Vanni began his career as a pupil of Lippo Memmi. Although I first believed that, considering some similarities in the features with Lippo Vanni's signed triptych, the above mentioned Madonna might be by this artist, the fact that it formed an ensemble with the panels of the Saints which seem to have been made in Simone's immediate surrounding, being of a technic very different to that of Lippo Vanni, make me very doubtful if the attribution to this artist be correct. We find Lippo Vanni mentioned from 1343 until 1375 and the extant miniatures made for the Scala Hospital in 1345—two years after he is first met with—show him already obviously a follower of the Lorenzettis while a fresco fragment in the cloister of S. Domenico, Siena of 1372 seems much more inspired by Simone's art.

I do not think anyone will contradict that the panels in the Boston Museum are by Andrea Vanni: the design of the face, in which the later so obnoxious hardness may be discovered in its earliest form, the piercing eyes and the shape of the hands are most characteristic of our painter. As for the period at which these figures were executed I think they should be placed at a time when the memory of Simone Martini was still fresh, that is to say in the early years of the artist's career, from which also dates the Madonna at Cambridge and the half-figure of the Virgin and Child in the Museum at Berlin, while the Annunciation in the Fogg Museum is an outcome of the transition period between these and the signed picture in New York. A feature borrowed directly from Simone's style is the Gothic movement in the draping which characterizes the first products but which has already practically disappeared in Senator Clark's triptych.²

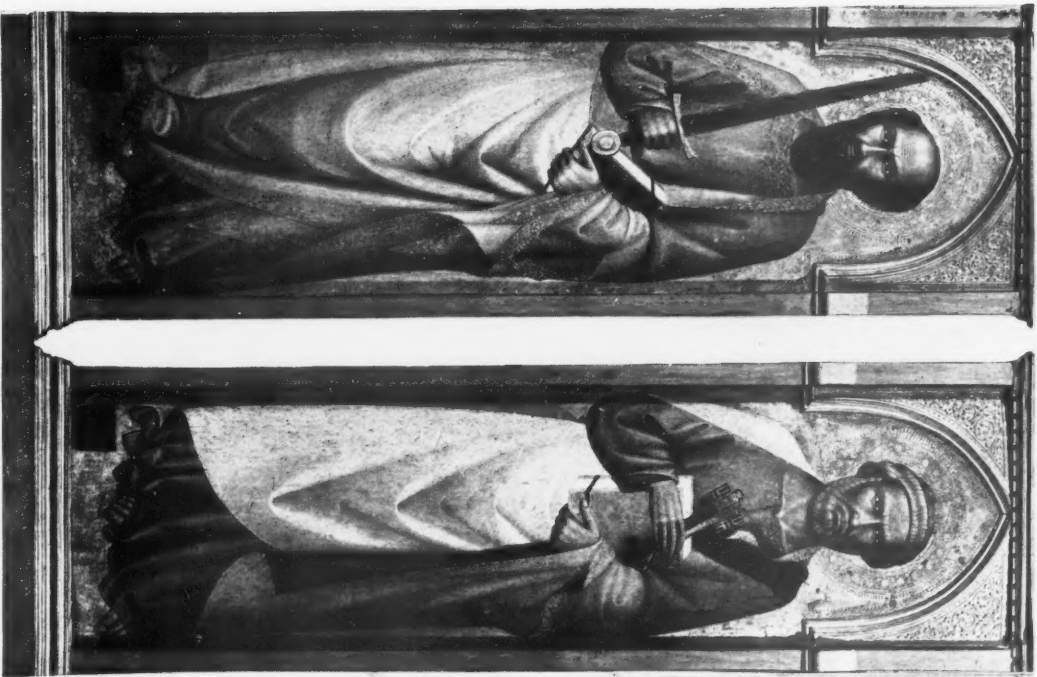
As we are dealing with Lippo Vanni we might dwell for a moment on a small panel—probably a fragment of a polyptych—which forms part of Mrs. Gardner's collection at Boston. It represents a half figure of St. Elizabeth; a crown is placed on the veil which covers the saint's head, while in her robe she carries roses.

Although not one of Andrea's pleasing products, this picture is of interest on account of its resemblance to the portrait this artist made of St. Catherine. It is certainly of the same late period but somewhat hastily executed, as is frequently found to be the case in similar small panels which formed the terminals of more important works.

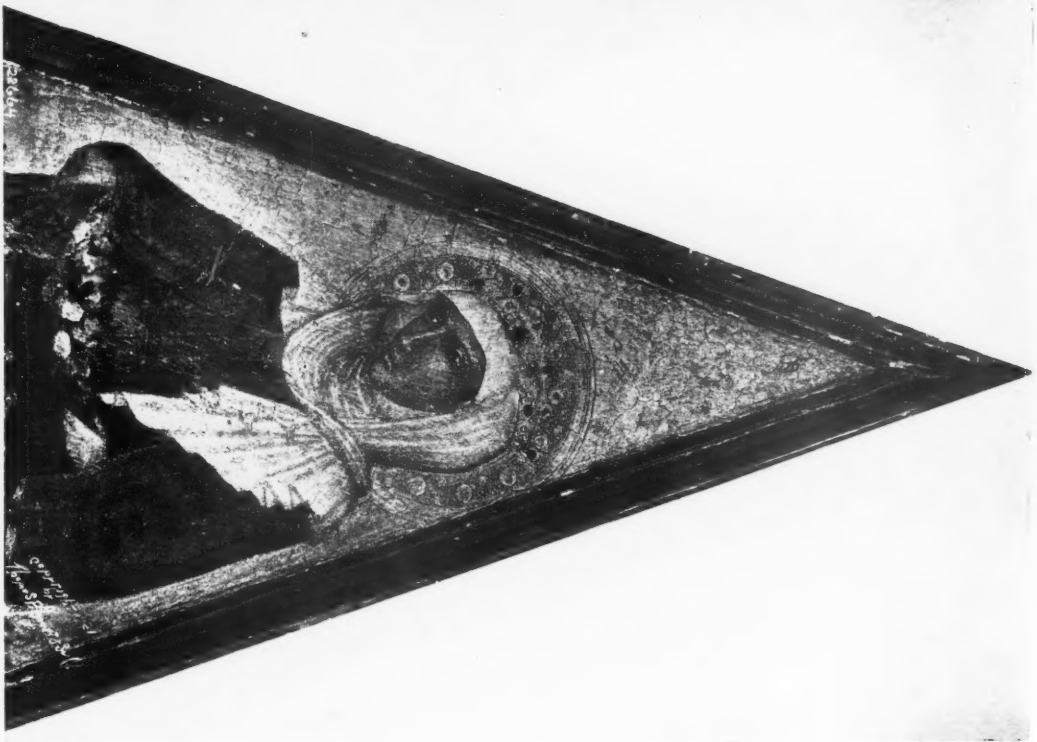
Raymond Mark

² Looking through some old reviews more than a month after writing the above, I discovered that Mr. Perkins had already attributed to Andrea Vanni, the panels of S. S. Peter and Paul when forming part of the exhibition of Sienese art of 1904 (*Rassegna d'Arte*, 1904, p. 145) which here I ascribe to the same artist.

Although I am delighted to find my attribution confirmed by so great a connoisseur of Sienese art as Mr. Perkins, I was quite unaware of his opinion when I wrote this article. That we have come independently to the same conclusion, only makes it all the more likely that it is the correct one.



ANDREA VANNI: S. S. PETER AND PAUL
The Museum of Fine Arts, Boston



ANDREA VANNI: ST. ELIZABETH
Collection of Mrs. John Tzeall Gardner, Boston



ARCADIA

Painted by Albert Pinkham Ryder

Here in this garden that the world knows not
 One hears the voices of the long ago,
 The throb of strings touched by an elfin bow,
The pipes of fairies heretofore forgot.
Still fragrant as of old this secret spot
 And fair as Tempe in the moon's white glow—
 An Eden of today that does not know
The curse of Adam that the world doth blot.

A setting like a dream's it is—that wakes
Our slow imagination and that makes
 Us sense at last the dance's deathless rhyme
Of nymphs and satyrs living here today
Forever young, as ere had passed away
 The gods and goddesses of ancient time.

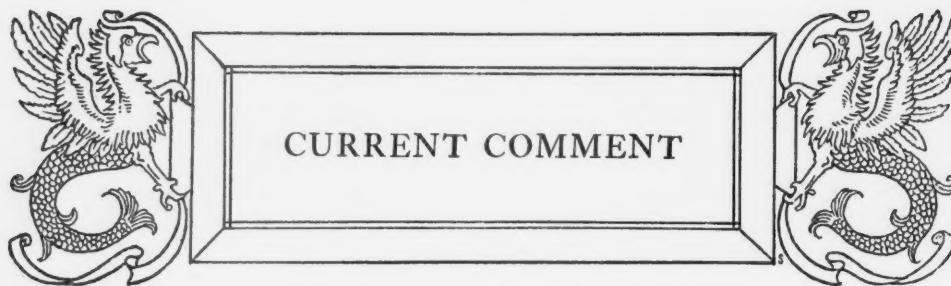
THE WRECK

Painted by Albert Pinkham Ryder

High on the beach, left by the fallen tide,
 In bold relief against the moonlit dark,
 Deserted and forgotten lies the bark
Which once the ocean's reaches used to ride.
Across one mast hangs still a yard stretched wide
 That makes a Cross, upstanding, cold and stark,
 There in the night—a punctuation mark
To stop one's heart, remembering Him who died.

And what if now upon Eternity
The world lay like this wreck beside the sea,
 Untenanted and broken in the shadows dim,
With nothing standing save the Cross? That thought
Somehow the artist in this picture wrought
 To haunt us with its implication grim!

Fredric Fairchild Sherman



LAWSON, ERNEST

The pictures of sand dunes and sea gulls painted on Long Island by Mr. Lawson and shown at the Daniel Gallery last winter included several works of definite and demonstrable aesthetic value in which effective design, fine color and rhythmic handling of subtleties of value were very much in evidence. One of the more attractive canvasses was the "Gulls Feeding" but even finer perhaps was the small "Black Ducks—Dawn," both of them sunrise subjects filled with the exquisite feeling and charm of the hour—the tender light and the clean, sweet air.

NEW ART BOOKS

THE WHISTLER JOURNAL. By E. R. and J. Pennell. Illustrated. Sq. 12mo. J. B. Lippincott Co. Philadelphia. 1921.

This journal begins with the year 1880 when Mr. Pennell first made the acquaintance of Whistler's work in Philadelphia and ends with the artist's last days in 1903. It is a curious mixture of anecdote, reminiscence and quotations of Whistler's talk, both of the trivial kind and the other really interesting sort. The book is illustrated with reproductions of fine lithographs and etchings, flimsy sketches, drawings, some very doubtful paintings and others in his best vein. With so many biographies, journals, "Lives" and iconographies of his works as we now have, one may wonder a little if, indeed, he is so great a "Master" after all. Certainly much of what is written about him and his work fails to add to his reputation as an heroic figure in the art of his time. Fortunately his works remain to justify his great reputation and to satisfy us as to the originality and the beauty of much, if not all, that he produced.

